

THE MUSICAL GAZETTE

An Independent Journal of Musical Events.

AND

GENERAL ADVERTISER AND RECORD OF PUBLIC AMUSEMENTS.

Vol. III., No. 33.]

SATURDAY, AUGUST 14, 1858.

[PRICE 3D.

Musical Announcements.

ROYAL ITALIAN OPERA, COVENT-GARDEN NEW THEATRE.

Martha.—Last Night of the Season.

THIS EVENING (August 14th), the last night of the season, will be performed Flotow's opera, **MARTHA**.

Lady Eulichetta Madame Bosio.
Nancy Mdlle. Didée.
Plunkett Signor Graziani.
Lord Tristano Signor Tagliafico.
Sceriffo di Richmond .. M. Zelger.

Lionello Signor Mario.
and
Conductor, Mr. COSTA.

In the Incidental Divertissement Mdlle. Zina, Mdlle. Delechaux, and M. Desplaces will appear. At the conclusion of the opera the National Anthem, "God Save the Queen," will be sung.

Application for boxes, stalls, and pit tickets to be made at the box-office at the theatre, under the portico in Bow-street; and at the principal music-sellers and librarians.

MR. & MRS. ROBT. PAGET (R.A.M.),

BASS AND CONTRALTO,
(late of Atherstone)

60, PRINCESTON-ROAD, LONDON, N.

MR. GRATTAN COOKE'S NIGHT

AT HIGHBURY BARN,

Les Chateau des Fleurs de Londres,

THIS EVENING,

SATURDAY, AUGUST 14th, 1858.

Admission, One Shilling.

To PROFESSORS of MUSIC, CHORAL SOCIETIES, LITERARY and SCIENTIFIC INSTITUTIONS, &c.—The following party will be on a tour after the 13th of September, and will be prepared to accept engagements for concerts and oratorios in any part of England, Wales, Scotland, or Ireland, on unusually moderate terms:—

MISS CLARI FRASER.

MISS EYLES.

MR. WILBYE COOPER.

MR. GADSBY.

Solo Concertina and Conductor,

MR. GEORGE LAKE.

Applications to be addressed without delay to Mr. Lake, 63, Berners-street, London, W., who will supply any information required concerning route or dates.

THE

New Town-hall, Nantwich, Cheshire, will be inaugurated on the 13th of September with MORNING and EVENING CONCERTS, under the direction of MR. GEORGE LAKE.

The following artists are engaged:—

MADAME CLARA NOVELLO.

MISS EYLES.

MR. WILBYE COOPER.

MR. WEISS.

Concertina, MR. GEORGE LAKE.

Violin, MR. H. BLAGROVE.

CONDUCTOR MR. GEORGE LAKE.



LEEDS MUSICAL FESTIVAL,

in Aid of the Funds of the General Infirmary at Leeds, to be held in the New Town-hall, on WEDNESDAY, THURSDAY, FRIDAY, and SATURDAY, September 8, 9, 10, and 11, 1858.

Under the immediate patronage of
HER MOST GRACIOUS MAJESTY THE QUEEN.

In consequence of the expressed intention of Her Majesty to open the Town-hall on Tuesday, September the 7th, the FESTIVAL will commence on WEDNESDAY, September the 8th, instead of the previous day, as originally fixed.

Revised Programme of the Morning Performances.

WEDNESDAY MORNING.

ELIJAH.

Felix Mendelssohn Bartholdy.

THURSDAY MORNING.

ST ABAT MATER.

Rossini.

SELECTIONS from the PASSIONS-MUSIK,
according to the Text of St. Matthew.
J. Seb. Bach.

Organ Performance.

MOUNT OF OLIVES (Engedi).
Beethoven.

FRIDAY MORNING.

THE SEASONS,

Spring and Summer.

Haydn.

Organ Performance.

ISRAEL IN EGYPT,

With the Organ Accompaniments by Mendelssohn.
Handel.

SATURDAY MORNING.

MESSIAH.

Handel.

Grand Concerts will be given on the Evenings of Wednesday, Thursday, and Friday.

On Wednesday Evening, the Programme will include a NEW CANTATA, by Dr. W. Sterndale Bennett, entitled "The May Queen."

Programmes, plans of the large Hall, and further information may be had on application to Mr. Fred Spark, Secretary to the Festival Committee.

By order of the Committee,

ROBERT BARR,
ALDERSON SMITH, } Hon. Secs.
J. N. DICKINSON,

Committee Rooms,

7, Greek-street, Park-row, Leeds.



BIRMINGHAM

MUSICAL FESTIVAL,

in aid of the Funds of the General Hospital, on AUGUST 31, SEPTEMBER 1, 2, and 3, 1858.

PRINCIPAL VOCALISTS.

MADAME CLARA NOVELLO,

MADMOISELLE VICTOIRE BALFE,

MADAME CASTELLAN.

MADAME ALBONI, MISS DOLBY,

and
MADAME VIARDOT GARCIA.

MR. SIMS REEVES, MR. MONTEM SMITH,

SIGNOR TAMBERLIK,

SIGNOR RONCONI, MR. WEISS,

and
SIGNOR BELLETTI.

ORGANIST MR. STIMPSON.

CONDUCTOR.....MR. COSTA.

OUTLINE OF THE PERFORMANCES.

TUESDAY MORNING.

ELIJAH Mendelssohn.

WEDNESDAY MORNING.

ELI Costa.

THURSDAY MORNING.

MESSIAH Handel.

FRIDAY MORNING.

JUDITH (a new Oratorio)..... Henry Leslie.

LAUDA SION Mendelssohn.

SERVICE IN C. Beethoven.

On the Evenings of Tuesday, Wednesday, & Thursday,

GRAND MISCELLANEOUS CONCERTS,

And on the Evening of Friday

A DRESS BALL.

PRICES OF ADMISSION TO THE HALL.

	£	s.	d.
Tickets for Secured Places for the Morning Performances	1	1	0
For Unsecured Places	0	10	6
For Secured Places for the Evening Performances	0	15	0
For Unsecured Places	0	8	0
For the Ball—Gentlemen's Tickets	0	12	0
Ladies' Tickets	0	8	0
For admission to all the Performances, and to any part of the Hall except the Orchestra, but without the privilege of a Secured Seat	5	5	0

STRANGERS' COMMITTEE.—This Committee will ballot for and select places for parties (whether resident in Birmingham or not) who cannot conveniently ballot for their own places. Applications to the Stranger's Committee may be made, either personally or by letter, to George Whateley, Esq., 41, Waterloo-street, Birmingham, and will be received up to Thursday, the 26th of August. No application will be attended to unless it be accompanied by a remittance of the full price of the places required.

LODGINGS.—Visitors desirous of engaging Apartments during the approaching Festival, are requested to make application, by letter, to Mr. Harrison, music-seller, Colmore-row and Bennett's-hill, Birmingham.

SPECIAL RAILWAY ARRANGEMENTS have been entered into with the London and North-Western, Great Western, Midland, Oxford Worcester and Wolverhampton, Stour Valley, North Staffordshire, and South Staffordshire Railway Companies.

Programmes, containing full details of the Performances, and Special Railway Arrangements, may be had, gratis, on application to Mr. Henry Howell, Secretary to the Committee, 34, Bennett's-hill, Birmingham, who will also supply any other information desired.

J. F. LEDHAM, Chairman.

NOTICES, &c.

The *Musical Gazette* is published every Saturday morning, and may be obtained of any newsvenders in town or country. Subscribers can have copies regularly forwarded from the office on sending their name and address to 11, Crane-court, Fleet-street. Country subscribers have their copies sent free by post for 4s. 4d. per quarter, if paid in advance, 15s. per annum. Subscribers in town and the suburbs have theirs delivered for 3s. 3d. per quarter.

All remittances should be addressed to the publisher.
Post Office Orders should be made payable to JOHN SMITH, Strand Office, and addressed No. 11, Crane-court, Fleet-street, London.

The City agent for the *Musical Gazette* is Mr. J. A. Turner, 19, Poultry. The West-End agent is Mr. Hammond, 214, Regent-street. Single copies of the *Gazette* may be obtained at either of these establishments, but the musical profession and amateurs are respectfully invited to enter their names as regular subscribers on the terms above mentioned.

Payment of subscription may be made in postage stamps if preferred.
Notices of concerts, marked programmes, extracts, &c., should be forwarded as early as possible after the occurrence.

W.S.Y. The distinguished professor concerning whom you make inquiry was born in Sheffield. When he was three years old his father died, and he was then taken to Cambridge to reside with some relatives. This early removal from his birthplace would probably account for the fact of the honour of his first breath being claimed by another town.

THE MUSICAL GAZETTE

SATURDAY, AUGUST 14, 1858.

We have at last received the programme of the Leeds Festival, and we congratulate the Committee of Management upon the termination of their preliminary labours. The indecision as to what music should actually be performed, and the alteration of the date of Her Majesty's visit for the purpose of inaugurating the new Town-hall, must have caused a deal of trouble and confusion, from which no doubt they are glad to be released. The festival opens on Wednesday, the 8th of September, and the final performance takes place on the following Saturday morning. The highest and most influential patronage has been secured, the names of Her Majesty and the Prince Consort being followed by upwards of fifty of the most distinguished noblemen, clergy, and members of parliament, including the well-known names of Akroyd, Crossley, Denison, Milner, and Roebuck. The mayor of Leeds is president, and there are General, Orchestral, Finance, and General Purposes' Committees, so that with these, one acting, and three honorary secretaries, we imagine everything connected with the festival will be well looked after.

The musical engagements are on the most liberal scale and of the most commendable character. Their liberality will be acknowledged from a perusal of the following list, and we commend the arrangement of this department because Yorkshire talent is to be made prominent, there being three sopranos, two contraltos, a tenor, and two basses, furnished from this vocal county.

Madame Clara Novello, Mrs. Sunderland, Madame Weiss, Miss Whitham, Miss Helena Walker, Mlle. Piccolomini, Miss Dolby, Miss Palmer, Miss Crosland, Miss Freeman, Madame Alboni; Mr. Sims Reeves, Mr. Wilby Cooper, Mr. Inkersall, Signor Giuglini, Mr. Weiss, Mr. Santley, Mr. Winn, Mr. Hinchcliffe, Signor Rossi, and Signor Vialletti. Instrumental solo performers: Miss Arabella Goddard, M. Sainton, Mr. H. Blagrove, Mr. Webb, Mr. C. Harper, Mr. T. Harper, Mr. Williams, Mr. Waetzig, Mr. Lucas, and Mr. Howell. Organists, Mr. Henry Smart and Mr. William Spark. Choral master, Mr. R. S. Burton. Conductor, Professor W. Sterndale Bennett, Mus. Doc.

The band, which numbers about 100 performers, contains the names of some local players of talent, and the chorus (of 250 voices) is Yorkshire to a man and woman. This is as it should be, for, though it is highly probable that at all these great music meetings the band should consist mainly of experienced performers, who are well acquainted with the works to be represented, it is otherwise with the chorus, who seem to be better the farther we get from London, and who can afford to grin at the idea of metropolitan aid.

The large organ, designed by Mr. W. Spark, of Leeds, and Mr. Henry Smart, will be used for the first time at the festival.

Of this magnificent instrument we shall give a full description in the course of our report of the first grand music meeting in Leeds; we shall then have had an opportunity of hearing its powers developed by the designers, who are accomplished executants, and who are to play solos on the Thursday and Friday morning.

The festival opens with *Elijah*. On the Thursday morning the first part will be devoted to Rossini's *Stabat Mater* and a short selection from Bach's *Grosse Passions-Musik*, the second to Beethoven's *Mount of Olives*. The soli parts in Rossini's work will be sustained by Madame Novello, Alboni, Giuglini, and Mr. Santley, and a very fine performance of this beautiful work may be anticipated. In the selection from the *Passions-Musik*—which created so great an excitement on its performance by the Bach Society at St. Martin's Hall—Mr. Sims Reeves will sing a recitative, and an air with chorus. The only other solo is to be given by Miss Dolby, "See the Saviour's outstretched arm." A quartett and some choruses complete the selection, which, if we mistake not, will create a great desire to hear more of this great and hitherto comparatively neglected composer's work. On the Friday morning a veritable feast will be presented. The first two parts of Haydn's *Seasons* will be followed by no less a work than Handel's *Israel in Egypt*, and the magnificent double choruses, rendered by Yorkshire choralists, will probably be the great feature of the festival. The performance on Saturday morning is *The Messiah*, which appears to be considered indispensable on all charitable occasions, and its selection is so far justifiable, since the profits of the festival are to be devoted to the Leeds Infirmary, otherwise we should have been inclined to wish for some change from this time-honoured custom.

The evening programmes contain some interesting and good music. On the Wednesday, a "pastoral," the words by H. F. Chorley, and the music by Sterndale Bennett, is to be performed. This is sure to be good. On each evening a symphony and concerto will be given, and Beethoven's *Septuor* on the Friday. In this respect, the Leeds programme outshines those of Birmingham and Hereford; indeed, without speaking disparagingly of the announcements put forth by the other committees, we must say that Leeds appears likely to hold the festival of 1858.

In another part of our impression of to-day our organical readers will find a report of an extraordinary case that was tried at the Huddersfield Petty Sessions a few days ago. It seems that a Mr. R. Brown, late of the firm of Conacher and Brown, organ-builders of Huddersfield, was charged by Mr. Hebblethwaite, the present head of the firm in question, with destroying "the metal pipes and ivory pedals" of an organ, his property; and it further appears that the said Mr. R. Brown was fined £5, with expenses, as the just consequence of his wantonness. Apart from the mischievousness of the act, which was without extenuation, there is something approaching the grotesque about the proceeding, arising from the very excess of violence exercised by the offender. According to the testimony of the veritable John Sykes, the delinquent was seen "breaking the organ with an hatchet." Now, most of our readers are acquainted with the process usually followed at the opening of an organ, and have, in fact, many of them, performed the necessary duties themselves by the simple aid of their well-tutored fingers, and light fantastic toes. But what is to be said of a man who "opens an organ with an hatchet?" The extraordinary course is explicable to us only by

supposing that, contrary to the usual and sensible bents of human curiosity, Mr. R. Brown was desirous of satisfying himself as to the *timbre* rather than the "*timbre*" of the instrument. There seems to exist some mystery in reference to the pedals. If they were made of ivory, as they are stated to have been, and yet were only worth £2—the price set upon them by Mr. Hebblethwaite—it is a question whether they deserved a very much better fate than that which they met with, viz., of being "opened with an hatchet" by Mr. R. Brown. The metal pipes appear to have been either above or below valuation; and, if not of the "best spotted" metal before, were no doubt of the "well dented" kind after being dealt blows in the side instead of in the foot. But whether the instrument were a valuable one or not does not affect the question of its wanton destruction; and we hope that the kind of treatment it received, so truly original, may remain peculiar to Mr. R. Brown.

Metropolitan.

VOCAL ASSOCIATION.

A meeting of the Vocal Association was held on Friday, the 16th instant, for the purpose of taking leave of Mr. Benedict, who is about to start on his usual autumnal tour. Mr. Mart was called to the chair, and adverted with much feeling to the loss the Association had sustained by the death of their late chairman, Mr. Rix.

Mr. Benedict then rose and said—

LADIES AND GENTLEMEN,—As I am about to leave you for a short time, I wish to say a few words respecting our past failings and future prospects. We have now completed the second year of our existence, and the second year is always the most critical period in every musical society. Last year you only appeared before the public at some miscellaneous concerts at the Crystal Palace, and although the building is by no means favorable to musical performances, the concerts were, on the whole, successful. This year you had the opportunity of appearing on the auspicious occasion of the marriage of the Princess Royal. Since that time we have assisted at the opening of St. James's Hall, when Mendelssohn's *Hymn of Praise* was performed for the benefit of the Middlesex Hospital, and, besides appearing at several other concerts, we have given six subscription concerts of our own.

I have now to touch on a delicate point, namely, the faults of execution. These must, necessarily, be great in a body of 300 voices, which are not all perfect. In one respect our appearance on the occasion of the Royal marriage was unfavorable to the Association, as many persons gained admission into our ranks from a wish to be present at that special performance, and not from a real love of music. It is an undeniable fact that many members are not up to the mark—they are bad readers, or their intonation is faulty. However, some of these are old members of the Harmonic Union, who have remained with us from the commencement, and I could not wish to get rid of these. Every one ought to know his own faults; and I would advise all such to be content to listen—to continue as honorary members—pay their subscriptions, and receive admissions for themselves and their friends. All new members must be submitted to a test, and I think it would save much time and trouble if a committee were formed of some of our members (and I know you have many good musicians among you), in order to try any candidates for admission, and to refer them to me if they are considered qualified.

I also wish to refer to another plan which I have been hatching in my brain. I do not know whether I shall ever be able to carry it out. It is to form a select choir of 80 or 100 voices, who would have to undergo a very severe test, and who would perform the more intricate and difficult descriptions of part music.

I have now only to thank you for your attention, and to take my leave of you, and I hope that on my return I shall meet you all in good health and spirits."

Mr. Benedict's speech was received with much applause.

Mr. Lockyer, the secretary, then stated that the concerts at St. James's Hall had been successful; the accounts were not yet all settled, but the surplus would be probably about £100. The particulars would be laid before the general meeting.

Mr. J. Butterworth proposed a vote of thanks to Mr. Benedict for his untiring exertions on behalf of the society. Mr. Long seconded the motion, which, being put in the usual form, was of course carried unanimously.

Mr. Benedict again rose and said—

I thought I had finished for the evening, but find there is another call on my eloquence. You really have nothing to thank me for; it is with me a labour of love, and my only desire is to be enabled to place the society on a firm and lasting foundation. I have to inform you that the general meeting will take place on the 26th of October. It is a long time to look forward to, but I hope the interval will pass with you all most agreeably, and that I shall meet you on my return with increased numbers."

After a vote of thanks to the chairman the meeting separated.

CRYSTAL PALACE.

POULTRY SHOW.—The summer exhibition of poultry and rabbits was opened last Saturday and closed on Wednesday, and has been most successful in attracting large numbers of connoisseurs and dealers, as well as exciting a fair share of public curiosity. In point of numbers, size of specimens, and purity of breeds, it was fully equal to any of the preceding displays. Many of the birds were of immense size and beautiful plumage, and it is hardly credible that they have been hatched since the 1st of January in the present year. Such, however, is the case, no birds (excepting pigeons) of greater age being permitted in this exhibition. Notwithstanding all the attempts that have been made to bring other breeds into notice and favour, the Dorking fowls have proved their great superiority, and show the most marked improvement both in size and weight, while their appearance is magnificent. The Cochins, however, were very fine and perfect of their kind, some specimens of buff Cochins being first-rate birds. The fancy breeds were in great force, and exhibited wonderful variety of plumage. We may especially notice the gold and silver *pencilled*, and the gold and silver *spangled* Hamburgs, as being extremely beautiful, and apparently good breeds. The fancy Polish showed also to great advantage. Some splendid Spanish fowls were much admired, and the game birds were remarkably fine. The "crowings" were as amusing as ever; and we would advise youthful members of Parliament and "fast" young men not to lose the opportunity afforded by these gatherings of perfecting themselves in every variety of this intellectual accomplishment. The most amusing things were the geese; from their immense size, and the gravity of their movements, they might very easily have been mistaken for swans. They seemed fully aware of the importance they have acquired in attaining so large a growth in so short a time. The white specimens were the finest, but there were also some pens of grey geese, from three to six months old, scarcely inferior. Of the ducks, the white Aylesburys carried off the palm. Of the Rouen and Labrador species, some excellent specimens were shown. A few turkey poulters were exhibited, but were more interesting to the judges than the general public. There were many very beautiful specimens of pigeons, and a silver cup has been awarded to Mr. Baker, of the Pheasantry at Chelsea, as a prize for a pen of Leghorn and Spanish runts. There was also in this exhibition a novelty in the shape of an excellent show of rabbits, and very interesting they looked, with their beautiful silky-looking blue-and-white and brown-and-white drop ears and sleek coats—the fur of the silver-grey specimens being remarkably fine. The different kinds of birds were contained in about 620 pens, and there were eighty pens for the rabbits, and great credit is due to Mr. Houghton for their admirable arrangement.

The following is the return of admissions to the Crystal Palace for six days, from August 6 to 12:—

			Admission on Payment.	Season Tickets.	Total.
Friday	Aug. 6	..	798	2,283	3,081
Saturday	" 7	(2s. 6d.)	2,499	2,431	4,930
Monday	" 9	(1s.)	12,437	813	13,250
Tuesday	" 10	"	7,998	854	8,852
Wednesday	" 11	"	7,282	871	8,153
Thursday	" 12	"	5,747	601	6,348
			36,761	7,853	44,614

M. JULIEN will give promenade concerts in the Lyceum the tre at the commencement of the winter.

HIGHBURY BARN.—On Monday last Mr. Hinton, the spirited proprietor of this establishment, took his benefit. A large number of persons availed themselves of the extra attractions of the evening, which were ænæatic and terpsichorean, there being a supper at half-past 11, and a resumption of the dancing in the large ball-room at 12. The Leviathan platform was thronged from 8 till 11 with votaries of the dance, an excellent programme having been compiled, including a varsoviana, *L'Amitié*, written expressly for the occasion by Grattan Cooke, whose excellent band was the admiration of all.

This evening Grattan Cooke takes his benefit, and we doubt not that he will have the support to which his position in the musical world, as well as his important services at this popular place of resort, entitle him. Grattan Cooke is more than ordinarily valuable. We have before mentioned in this Journal that the band at Highbury Barn is composed of wind instruments; the arrangement of music for a wind band, which mainly devolves upon the conductor, requires some experience, taste, and tact; and it is not every director of dance music that is successful in this peculiar and necessary portion of his duties. Not only do we here find the dance music well scored and steadily conducted, but we are treated to an overture or operatic selection each evening, introducing the soloists in the band, some of whom are very superior performers. Moreover, Grattan Cooke is a clever oboe player, and his admirers and friends will have the opportunity this evening of hearing him in that capacity. We feel quite sure that he will have a real benefit. He is as thoroughly identified with Highbury Barn as the proprietor himself, and he is a general favourite. He has announced the following programme:—

PART I.

Selection, <i>Il Trovatore</i>	Verdi.
Polka, Egyptian (first time)	Laurent.
Valse, The Golden Harp	Grattan Cooke.
(Composed expressly for this occasion.)	
Quadrille, Serenade	Balfé.
Varsoviana, <i>L'Amitié</i>	Grattan Cooke.
Polka, Ella	Strauss.
Valse, The Lough Erne	Major Guernsey.
(Composed expressly for this occasion.)	
Quadrille, Caledonians	Laurent.
Polka-mazurka, Violetta	Strauss.
Galop, Champagne	Lumbye.

PART II.

Scena, "Tutto è sciolto" (<i>La Sonnambula</i>), performed on the oboe by Mr. Grattan Cooke (by desire)	Bellini.
Quadrille, L'Empereur	Bergmann.
Polka, The Little Harvest Rose	G. Cooke.
Valse, Maud	Laurent.
Quadrille, Lancers	Tinney.
Schottische	Strauss.
Polka, Russian	Grattan Cooke.
Quadrille, The Court of St. James's ..	D'Albert.
Galop, Yankee	Gung'l.

THE CREMORNE ARISTOCRATIC FETE.—Viscount Ingestre, M.P. has transmitted, per the Rev. J. W. Worthington, D.D., a cheque for £12 10s. for the City Orthopedic Hospital out of the proceeds of the Cremorne *fête*, making more than £900 already divided amongst hospitals, public institutions, and poor-boxes of magisterial districts.

MODEL CRITICISMS.

We have hitherto confined ourselves to extracts from such London papers as are in the habit of allowing the most ridiculous notices of musical performances a place in their columns. By way of change, we give a few lines from a provincial journal, from which we last week sifted a report of the inauguration of the Scarborough Music-hall. The writer is rather enthusiastic over the vocalists, and he loses sight of all sense, as may be seen by the following remarks upon Signora Fumagalli:—

Her voice is one of great compass and force, which was peculiarly evidenced by her singing during the evening; and the soft and gentle manner in which her voice falls from the alto to the piano, elicited considerable applause.

That the lady's voice *did* fall from the "alto" to the "piano" is very certain, for it is chronicled that the cadence elicited con-

siderable applause, but the party who forwarded us the extract should have enclosed a northern definition of "alto" and "piano," for here, down south, we find such meaning for the words that their application in his case appears to be immensely nonsensical.

Then, of Mr. Hemingway it is said:—

He has a highly cultivated and musical mind, and, although he may lack the majesty and strength of some others who take up the same line, yet he possesses correct enunciation, and great clearness of perception as to his author's meaning, and executes the various modulations of the voice with great precision and effect. He was loudly applauded after the lines—

"Cherubino! on to glory,
To the battle-field, huzza!"

What "line," in the name of goodness, can it be that Mr. Hemingway and "some others" "take up?"—"The great clearness of perception," &c., does not argue that Mr. Hemingway's general clearness of perception, &c., is anything remarkable, for the composition under consideration was Mozart's "So, Sir Page" ("Non piu andrai"), and a person's perception must be foggy indeed that cannot very easily see the author's meaning in this well-known song. That the singer should be loudly applauded after the lines quoted is highly natural, seeing that they are the last words of the song.

Here is an amusing instance (from the same report) of the anxiety of provincial critics to bring in the names of local performers, no matter what position they occupy in the concert, either from a wish to give all honour to their townsmen, or from fear lest they should pass over those whose services they in their stupidity imagine really *must* be recognized. The idea of four first violins "making a splendid hit," and four second violins sustaining their "secondary vocation" creditably, is highly entertaining.

We have not space to minutely notice all the performances; but, as first violins, Herr Jacoby; Mr. Harrison, Mons. Dauriol, and Mr. Bycroft seemed to have been preparing for the "opening day" by persevering practice, and they certainly made a splendid hit. The second violins, Messrs. Busch, Rochester, Weston, and Crabb, sustained their secondary vocation in a creditable manner; whilst Mons. Coignon and Mr. Thorley are so well known that they need not our commendation.

We like our bands in London to go together as one man, and the possibility of recognizing any individual's performance in an orchestra would be considered a stupendous disadvantage. Perhaps in the country it is different.

Here is a grand little bit out of *The Morning Chronicle*, which must be supposed to be criticising Mr. Benedict's last concert at the Crystal Palace:—

Dr. Loewe's motett, "*Salvum fac regem*," is one of those grandly massed ecclesiastical compositions, the rendering of which, within the wondrous building of iron and glass, is so supremely resonant that the audience remain literally spell-bound. The thousand voices and the two hundred instrumentalists had indeed work enough to satisfy the craving wants of the leviathan space of transepts and aisles.

Further on, we read:—

Included within this first part was a marvellous performance on the pianoforte by Miss Arabella Goddard. Her infinitude of *pianissimo* was wondrously intensified by the completest orchestral accompaniment, aided, as the composition indicated, by choral effects.

"Infinitude of *pianissimo*" is just the thing that we get a deal too much of at the Crystal Palace. Miss Goddard was audible on this occasion to only about one-half of the audience, and we can scarcely look upon this as a good point, though the writer evidently thinks it a high compliment to say that her very soft playing was infinitesimal. How it became intensified by the addition of a band we are trying hard to calculate.

MUSIC IN PUBLIC GROUNDS.

The following letter has been addressed to the Editor of the *Daily News*:—

SIR,—Having read your correspondent's letter, will you kindly allow me to state my experience in providing amusement for the million in public grounds and open spaces? I am a resident in close proximity to Victoria-park, in the east of London, and have made it a study to notice the difference in the company from its first formation.

It was nothing unusual on a Sunday to meet a set of low blackguard fellows taking their bulldogs out for a walk—a whole string of piemen,

tossing with a lot of schoolboys for cakes—occasionally a thimble-rig customer, and a few pugilistic encounters. The language from these gentlemen was of a most obscene character, and a well-dressed youth was a mark for "chaff" and ridicule. Instead of these goings on, there are on a Sunday thousands upon thousands of well-dressed and respectable-looking people parading the grounds, admiring the ornamental water, the splendid flower-beds, water fowl, and, lastly, the music. I now come to a part in which I agree with your correspondent—that from the thousands of programmes sold it would be sufficient to pay the musicians, at any rate. I only speak as regards the Victoria-park; but the band should consist of a better class of players than we are favoured with in our park; and whoever has the management of employing the artists would do well to listen to a few remarks upon the performance, and remedy the great defects which are so outrageously exposed. Lord John Manners (so I am told) supports the band by his private influence, and I think, by an application to his lordship, he would give them a covering to their stand, which would enable the public to hear what was being played.

I have now a word for the parties who would refrain from opening the squares and garden grounds of the inns. Let them any evening pay a visit to the Victoria-park, and they will then be able to judge of the good done, both on moral and social principles. Instead of meeting a lot of ragged and dirty people, they will see a host of youths, who would be roaming and parading the streets, mixing with a lot of bad characters, enjoying themselves with a game of cricket, or practising gymnastics, or puzzling themselves to know the names of the beautiful flowers.

One thing which also convinces me of the practical good of playgrounds and amusements for the million, is the very few charges which the magistrates are troubled with from this park; beyond an attempt at drowning, and plucking of flowers by those who ought to have known better, there seems to be an entire absence of robberies. I believe, from the many thousands that attend, such a fact is worthy of notice; and, I dare say, many a wife enjoys a walk, who, were it not for these places, would be moping at home, while her husband was smoking and drinking his Sunday afternoon and evening away at the "Jolly Boys," because there is nothing but the streets to walk about in.

Apologizing for the length of my letter,—I am, &c.,
August 7.

TRUMPETER.

HEROLD'S ZAMPA.

The following excellent criticism of *Zampa* is from the *Times*.

"Hérol's *Zampa*, though regarded by Continental judges as one of the masterpieces of the French school, was never greatly appreciated in this country, where it has been successively represented in the English, French, German, and Italian languages. No musical work stamped with the approving verdict of Europe has encountered so little sympathy from the English public. M. Fétis, in his *Biographie Universelle des Musiciens*, after noting the failure of *Emmeline*,* alludes to *Zampa* in the following terms:—"The year after Hérol took a signal revenge with *Zampa*, a production worthy of a great master, and which placed its author in the rank of the most renowned French composers. Happy melodies in abundance, passions well expressed, dramatic force, genius for harmony and instrumentation, are all comprised in this work, the success of which has not been less brilliant in Germany than in France." Although the decisions of M. Fétis are not always to be relied on, and occasionally, indeed—take his estimates of Auber and Mendelssohn for examples—are upset by time and experience, the above, we believe, pretty well embodied the current opinion entertained of *Zampa* at the time of its production, and which in a great measure prevails even now. Still the merits of Hérol's opera, whatever they may be, have not been generally recognized here, nor is its present revival likely to win for it the consideration it has hitherto failed to obtain. The overture, a brilliant medley constructed upon some of the most prominent themes, was the only piece that created any excitement at the Royal Italian Opera on Thursday night, and the enthusiastic encore it elicited must be solely attributed to the manner in which it was played by the band, the finest, without exception, belonging to any lyric theatre. It is scarcely necessary to remind our musical readers that this overture is a composition of such light and trivial character as to preclude its

introduction at our Philharmonic Concerts, and that even M. Jullien would never think of including it in one of his "classical" programmes. Nevertheless, it was the great success of Thursday night, and its splendid performance raised expectations hardly realized by the sequel.

We need not devote any space to the narration of a plot so familiar, through the medium both of opera and ballet, as that of *Zampa*. M. Mélesville, as every one who feels any interest in such matters is aware, partly derived his materials from the old German legend of *The Ring and the Statue*, upon which Moore built a poem, and which may be found related at length in *The Minstrelsy of the Scottish Borders*. The subject was excellently adapted to take the shape of a lyric drama, but M. Mélesville has by no means made the best of it. *Zampa* is a sort of doubtful Don Giovanni, with more of the bully than the gentleman; Alphonso, a far more insipid personage than Don Ottavio, and without a "Dalla sua pace" or an "Il mio tesoro" to redeem him; Camilla, a pale abstraction, devoid of motive and individuality, such as may be found by the dozen in the exploded romances of the "Minerva press," one of those heroines, in short, born to be persecuted, who are sure to have fathers or brothers in distress, together with unscrupulous lovers, ready to take advantage of their misfortunes and bear them weeping to the altar, to be sacrificed at the shrine of filial or sisterly affection. Then the statue is but a sorry substitute for the "guest of stone;" and though, in the end, it carries off *Zampa*, just as the marble effigy of the Commandant might carry off Don Giovanni, nobody cares a straw about either statue or victim, and the incident is rather calculated to raise a laugh at its absurdity than to act as a warning to embryo Don Juans. The three comic personages—Daniel (*Zampa*'s lieutenant), Rita (Camilla's attendant), and Dandolo, the bellringer, are very ordinary creations, depending wholly for vitality on the dramatic talent of their representatives,—which, by the way, was demonstrated on the occasion under notice, when Signor Tagliafico, Madame Nantier Didée, and Signor Ronconi (the last more especially), showed a capacity for making a great deal out of nothing, which entitled them to the gratitude of the management, as it did to the laughter and applause of the audience.

The music of Hérol is very unequal. Although forty years of age when *Zampa* was produced at the Opera Comique,* his style was undecided and his artistic acquirements imperfect. The elements are partly genuine French and partly alloyed Italian. Where Hérol is French, natural, and best, however, he is still far from his predecessor, Boieldieu, and his contemporary Auber, wanting the refinement of the one, the fluency of the other, and the fertility of both. Where he is Italian (as, for instance, in the long duet of the second act, between Camilla and Alphonso) he is spiritless and insipid. The influence of the latter school was very prejudicial to Hérol's genius—for that he possessed genius is shown not merely in *Zampa* but in his *Marie*, in his *Illusion*, and, above all, in his *Pré aux Clercs*, the most spontaneous, evenly-sustained, and purely national of his later efforts, besides being in all respects his finest opera. But at one period—like the composer of the *Huguenots* (with whom otherwise, of course, we do not think of comparing him)—Hérol was easily captivated and easily swayed, even by models uncongenial to his idiosyncrasy; and his engagement at the Théâtre Italien (in 1821), as pianoforte accompanist at rehearsals, not only made him familiar with the operas of Rossini, then the reigning fashion, but inspired him with a hope of obtaining a larger share of popularity than had previously fallen to his lot by imitating them. This, besides being the origin of two or three of his feeblest compositions, had a still more disastrous effect in the partial disfigurement of some of his deservedly successful works.

The most unsatisfactory parts of *Zampa* are the concerted pieces and finales, which, although the latter present many fresh and genial ideas, are poorly constructed, ill developed, and ineffectively supported by the orchestral accompaniments. That Hérol was not a master is nowhere more plainly evident than in these; but that he possessed musical sensibility to a remarkable degree, as well as a prolific vein of melody, is apparent from the first scene of the opera to the last—bright ideas continually springing up, like beautiful wild-flowers in an uncultivated soil, while touches of unaffected feeling are just as plentiful. Here,

* *Emmeline* was Hérol's twentieth work for the theatre, including four ballets for the grand Opera, an Italian opera, for the Teatro del Fondo, at Naples (his first dramatic essay), and two operas written in association with Boieldieu and Auber. *Emmeline* was followed by *Zampa*, *Le pré aux Clercs*, and *Ludovic*, an unfinished score, completed by M. Halévy, and produced after Hérol's death.

* Hérol was born in Paris in 1791; *Zampa* was brought out in 1831, two years later than Auber's *Fra Diavolo*.

as in the more elaborate pieces, his method of writing for the orchestra is more ambitious than skilful; and where the situations demand passion and energy—where largeness of treatment, vivid colouring, and strength of harmony, both vocal and instrumental, are required—he frequently degenerates into empty clamour. There are melodies, however, in *Zampa* that will long survive the opera itself, and, with all its deficiencies, it contains more genuine music than many a work that keeps possession of the stage in this country—than two or three especially which have lately enjoyed high favour. There is one great obstacle to its present success, inasmuch as the music for the most part is unsuited to the Italian mode of singing, and where the contrary is the case—as in the duett already mentioned—it is least intrinsically good."

Theatrical.

OLYMPIC.—This favourite little theatre closes on the 26th inst., after a most successful season. The winter performances will commence after a recess of three or four weeks at the furthest. Mr. Robson has received many tempting offers from provincial managers to pay starring visits to their theatres, but he has wisely determined to devote the short interval between the closing and opening of the theatre to recruiting his health, with his co-manager, Mr. Emden, amidst the mountains of North Wales. A new drama, from the pen of Mr. Wilkie Collins, author of the *Lighthouse*, will be the first novelty on the reopening of the theatre.

SURREY.—This theatre has been reopened with a section of the Adelphi company, comprising Mr. Paul Bedford, Miss Arden, Miss Kate Kelly, Mr. and Mrs. Billington, and others. The performances during the week have been the popular drama, *The Flowers of the Forest*, and a couple of Adelphi farces. The attendance has been moderate.

THE NEW BRITANNIA THEATRE, HOXTON.—The new structure is now rapidly proceeding from the designs of Messrs. Finch, Hill, and Paraire, architects, 1, St. Swithin's-lane, City. The area which it will occupy is exactly the square of 180 feet, and the new building will have a frontage of 54 feet in High-street. This front will be entirely faced with stone, and its design of a highly ornamental character. On the right and left are placed two entrances, each of which will be 12 feet in width. These give access to a spacious promenade, 76 feet long, and 13 feet wide. At the back of the pit the central portion of the front of the edifice is arranged for the supply of refreshments, and at each end of the promenade is a roomy staircase leading to the galleries. Separate staircases have been provided for the boxes, and at the back of the first tier under the gallery there will be a refreshment saloon, 58 feet by 18 feet. According to the plan, the pit is 76 wide, and 58 feet from its back wall to the front of the orchestra. The stage is to be 76 feet wide by 60 feet deep to the footlights, and its opening at the proscenium 34 feet wide by 37 high. The plan of the front of the third tier of boxes is elliptical, the conjugate axis of which will be parallel with the floor of the stage. The total height from the floor of the pit to its ceiling is intended to be 47 feet 9 inches. The style of the internal decorations are to be of a highly decorative character, while ample provision has been made for the comfort and convenience of the audience. The ventilation of the house has been much studied, and is to be effected by openings left in ornamental portions of the ceiling in immediate communication with the internal area of the roof, and thence with the open air by means of *lowres* going from one extremity of the building to the other. Mr. Lane, the proprietor, has arranged to open the house by the 30th of October next.

DRAMATIC COLLEGE.—On Saturday the provisional committee of the members of the society for establishing the Dramatic College held a meeting, as usual, at the Freemasons' Tavern—Mr. Benjamin Webster in the chair. The business transacted was principally confined to the reception of letters containing subscriptions and donations, of which there were a great number. A list of the contributors will be duly advertised. A letter from Mr. Sainton was read, in which he stated his willingness to become responsible for the erection of one of the tenements in the college. Mr. Sainton's name was added to the provisional committee. Letters were read from the managers of several

theatres in the provinces, stating their intention of devoting the proceeds of certain performances to the objects of the institution.

Mr. Sams, on being called on by the Chairman, stated that he had just returned from France, having visited Paris with a view to obtaining the patronage of the Emperor of the French for the Dramatic College. After considerable difficulty he had succeeded in obtaining an audience of the Emperor, who received him very courteously, and entered with interest into the circumstances connected with the institution as they were laid before him. His Majesty expressed his regret that, as this was a foreign institution, he could not give his name as one of its patrons, but that he would willingly contribute to its fund.

It was announced that the donations, annual subscriptions, &c., amount in value to about £2,000.

The committee adjourned to this day.

THE DRAMA AT CHERBOURG.—The dramatic entertainments provided by the railway company at what is called the Theatre of the Gare (station) appear to have been very successful, notwithstanding one or two little hitches. On the first night a numerous audience assembled to witness the performance of the well-known and popular charge *Un Monsieur et une Dame*, to be followed by a ballet by the little Danish dancers from the Pré Catelan, and by a pantomime by the renowned Debureau. On the lifting of the curtain, Madame Doche announced that the scenery had not arrived, and that the orchestra was absent on duty (the music of the Guides), and she begged indulgence. So the piece, which should have been played in a room at an inn, was played in a forest, the only decoration available. All the properties were wanting: there were literally only the actors, Doche and Poirier. Their ready wit and dramatic skill saved the situation, and they appear to have been only once hard put to, which was when, according to the action of the piece, they ought to look out of a window. There was no window to look out of, and the nearest approach they could make to it was to look behind a tree. The music not arriving, the ballet had to be postponed to another night. The evening terminated with a collection for the poor of Cherbourg, made by Madame Doche.

Theatres.

PRICES, TIME OF COMMENCEMENT, &c.

ASTLEY'S.—Private Boxes, from £1 1s.; Dress Boxes, 4s.; Upper Boxes, 3s.; Pit 2s. Gallery 1s.; Upper Gallery, 6d. Children half-price. Second price at half-past 8. Doors open at half-past 6, commence at 7. Box-office open from 11 to 4.

HAYMARKET.—Box-office open from 10 to 5. Orchestra Stalls (which may be retained the whole of the evening), 6s. each; Dress Circle, 5s.; Upper Boxes, 3s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 3s.; Upper Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, Two Guineas and One Guinea and a-half each. A Double Box on the Second Tier, capable of holding Twelve Persons, with a furnished Ante-Room attached, can be obtained at the Box-office, price Five Guineas. Doors open at half past 6, commence at 7.—Second Price at 9 o'clock.

OLYMPIC.—The Box-office open from 11 till 5 o'clock. Stalls, 5s.; Upper Box Stalls, 4s. Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price at 9 o'clock—Upper Box Stalls, 2s. Boxes, 2s.; Pit, 1s.; Gallery, 6d. Private Boxes, £2 2s. and £1 1s.; Family Boxes, £3 3s. Places, retainable the whole Evening, may be taken at the Box-office, where the payment of One Shilling will secure from One to Eight Seats. Doors open at 7, commence at half-past 7.

PRINCESS'S.—Dress Circle, 5s.; Boxes, 4s.; Pit, 2s.; Gallery, 1s. Second Price—Dress Circle, 2s. 6d.; Boxes, 2s.; Pit, 1s.; Gallery, 6d. Orchestra Stalls, 6s.; Private Boxes, £2 12s. 6d., £2 2s. 0, £1 11s. 6d.

SADLER'S WELLS.—Boxes, 2s. and 3s.; Pit, 1s.; Gallery 6d. Doors open at half-past 6, commence at 7.

SOHO.—Stalls, 3s.; Boxes, 2s.; Pit, 1s. Half-price at 9.

STRAND.—Stalls, 5s.; Boxes, 3s.; Pit, 2s.; Gallery, 1s.; Private Boxes, £1 1s., £1 11s. 6d., and £2 2s. Second price at 9 o'clock. Box-office open from 11 to 5. Commence at half-past 7.

STANDARD.—Lower Boxes and Stalls, 1s. 6d.; Upper Boxes, 1s.; Pit, 1s.; Centre Circle on First and Second Tier, fitted up quite private, 2s.; Gallery, 6d.; Family Private Boxes, £1 1s. and £1 11s. 6d.; Private Boxes on Lower Circle, 3s.; Private Boxes Upper Circle, 2s.; New Centre Private Boxes, 4s.

SURREY.—Boxes, 2s.; Pit, 1s.; Gallery, 6d. Doors open at 6, commence at half-past. Half-price at half-past 8.

GALLERY OF ILLUSTRATION.—Mrs. German Reed has engrained three new "Illustrations" on her entertainment. The first of these is a scion of fashion in the person Swellborough, of a species directly opposed to that of the drawing, chuckling fribble (we forget his name) whom he has displaced. Swellborough is an embryo specimen—a sort of half-fledged *manikin*—fresh from school, who has not yet quite shaken off the *hail-fellow-well-met* freedom of the schoolboy, although it is clear that he will mature into one of those examples of his tribe, whose chief claim to notice consists of a kind of hard, parboiled self-possession which nothing can baffle, and which goes right on end to its object, indifferent alike to the feelings of others and to the hostile or contemptuous remarks that it may excite towards itself. The next new graft is "Sarah Skeggs," a runaway of the streets of the 'Nau' (*good for nothing*) species. Rushing in upon Mr. Reed, she alarms him with the information that "a cat" has got into his room. After a long search, interspersed with a dialogue, in which we are reminded of Nau, "the cat" turns out to be the piece of wood so named in the game of street notoriety called "Tip cat." This is the best of the new illustrations. It concluded with a song, which was loudly ecored. "Cousin Fanny," with which the performance concludes, is a "romp," who keeps her host in a state of nervous irritation by a fidgety and inquisitive locomotiveness which threatens to turn everything in the room upside down, and which ends in oversetting the bust of Dr. Arne—which both parties have dressed as a lay figure to represent a relentless father, beset with bootless prayers in an Italian duett by a couple of lovers. The additions have been exceedingly well received, and, with some necessary allowance for the oppressive heat of the weather, the ball has been attended as numerously as ever.

LEGAL.

HUDDERSFIELD PETTY SESSIONS.—Mr. Hebblethwaite, of this town, charged Mr. R. Brown, organ-builder, with destroying an organ, his property. Mr. Clay, solicitor, appeared for the prosecutor, and Mr. Learoyd, solicitor, for the prisoner.

Mr. Hebblethwaite, sworn, said that Brown became his servant in the February of last year. His (prosecutor's) warehouse was in Marshall's yard: it was a wool warehouse. On Saturday morning last, Mr. Brown had taken a hatchet and destroyed portions of an organ, consisting of the metal pipes and ivory pedals. He thought the pedals might be worth about £2 before they were injured. He did not know the value of the pipes.

Cross-examined by Mr. Learoyd: The prosecutor said there was a firm trading under the name or style of Conacher and Brown, but there had been a dissolution, and a notice of it appeared in the *Gazette* of that day (Tuesday.) The prisoner was apprehended on a charge of destroying my property. I laid the information, got the warrant, and the prisoner was taken into custody on Saturday, and was kept in the cells until this day. I had him taken into custody because he used threatening language about both my property and life. The organ business was carried on under the name of Conacher and Brown, with his (the prisoner's) consent. I have a bill of sale upon the things.

At this stage Mr. Learoyd called for the bill of sale and other documents, contending that his client had been the victim of a foul conspiracy, but Mr. Clay refused to allow Mr. Learoyd to see them, and the cross-examination was resumed.

The Prosecutor: There was not an arrangement by which I was to carry on the business until I could get what I had lent the firm. The prisoner had been in the firm, but when he left it he asked that his name might remain in, as he did not wish it to be known in the town that he had become a workman again. The business now belongs to Mr. Conacher and myself. When the deed of assignment was drawn up, it was done at Mr. Hird's office; he was my solicitor. It was not I that gave instructions how the deed was to be drawn up. We all gave instructions, and it was drawn up accordingly. When the deed was executed, Mr. Brown became a servant. I did all the correspondence for Conacher and Brown from the first. I opened their letters. I cannot say I was hard. I was watching my own interests. I had no interest beyond lending them money. I ordered the box at the Post-office, and told Conacher and Brown afterwards. Up to the recent fire the prisoner had appeared as a master, but it was well known he was not. It was known by the men in the shop, and also by many in the town. He was working in my own

warehouse at an organ, and I put on my own man to watch him, and see what time he made. I have stopped him 1s. 9d. for being off, but not 6d. for being away at the late Mr. Brooke's funeral. When he went into the warehouse last Saturday, my brother ordered him out; but he did not threaten to kick him out.

John Sykes, sworn, said: I was in Mr. Hebblethwaite's wool warehouse on Saturday morning last. I saw Mr. Brown, the prisoner, then. He was breaking an organ with an hatchet, which he held in one hand. He threw out some pipes, and I went and watched him do the rest at the organ. I heard him breaking something in another part of the warehouse, but I did not see what it was.

James Hirst corroborated the previous witness, and said, in addition, that he saw the prisoner chopping up the pipes with the hatchet.

Mr. Learoyd then addressed the Bench on behalf of the prisoner. In the course of his observations he said that the magistrates had no jurisdiction, for Mr. Brown was to all intents and purposes a partner. Mr. Hebblethwaite, the person who had behaved so badly to his client, held him out to the world as a partner, and the business was carried on in the name of his client and that of Mr. Conacher. He would defy Mr. Hebblethwaite to say that he was not a partner, for he was responsible in the business for all he was worth. The prosecutor, having led him into the liability, now came forward and said he was not in the firm. It was monstrous, disreputable, and dishonourable to put forth the deed of assignment and say that the prisoner was not a partner.

Mr. Hird objected to Mr. Learoyd's remarks, they were too strong and uncalled for.

Mr. Learoyd said he was sure his words were not too strong. He did not mean to cast the slightest imputation upon the professional gentleman who had drawn up the agreement (Mr. Hird), but he would again repeat, without fear of contradiction, that Mr. Hebblethwaite had got his client to sign by fraudulent pretences, and he would take an objection *in limine* to the assignment; for so long as it was not known he would withdraw from the firm, and his name still appeared publicly as one of the firm, it was only fair to assume that he was still one of the partners. It was ridiculous to say that he was not a partner at the time the alleged offence had been committed, for it only appeared that day (Tuesday) in the *Gazette*, and he contended again that the Bench had no jurisdiction, for however wrong morally the prisoner might be in destroying the organ, yet as a partner he could not be imprisoned upon a warrant for it, as he had been.

An argument ensued upon this between the two advocates whether the prisoner was fairly a partner or not; the magistrates decided that he was not; Mr. Learoyd asked them to make a note of his objection and state a case for the Court of Queen's Bench. This was agreed to be done, and Mr. Learoyd proceeded with the defence.

He said he was glad to know that this most atrocious case would be exposed out of Court, that the public might be aware of the iniquitous proceedings which his client had had imposed upon him. He repeated it was most atrocious that a man like Mr. Brown should be locked up in a cell three days and nights—a place where only the most vile men were confined. He did not state this in order to move their consideration towards his client, as it was determined to take the case elsewhere. He again acknowledged that it was morally wrong for his client to break the organ, but it was partly his property, and he urged mitigating circumstances in exculpation. Their friend Mr. Hebblethwaite had intercepted their sitting, and subjected Mr. Brown to a regular course of ill-treatment and oppression. Mr. Brown, as an honest man, had proposed, in order to let Mr. Hebblethwaite have security for his money, to work for him as a servant until such time as he (Mr. Hebblethwaite) was paid off. At the end of a specified time Mr. Hebblethwaite was asked to retire, but he would not until he was paid all off; and, in order to prevent this being done, he had bought, without having been told to do so, £400 worth of wood, which was not at all wanted. He would show another manner in which Mr. Brown had been used. At the time of the funeral of the late Mr. Brooke, Mr. Brown had attended it out of respect for the memory of the deceased, and at the end of the week Mr. Hebblethwaite had stopped a paltry sixpence out of his wages for the time lost. His client had remonstrated with this, and Mr. Hebblethwaite's brother had said to him, "Go out of the room, for if you do not I will kick you out." Acting under all this ill-treatment, which

had become insupportable, his client had done the injury. He might tell the Bench that Mr. Hebblethwaite had actually sent a medical man to the lock-up, for the purpose of saying that his client was insane; but he found that he was not at all insane.

Mr. Brown now made a statement to the following effect:—Before the fire, the place was insured in the names of Conacher and Brown, and when the claim was made, it was made in the same names. When he signed the document (the deed of assignment) two years ago, it was at Mr. Hird's office. Mr. Hebblethwaite was there, but when it was read over, he found that it was not what he thought it to be, and he asked his partner, Mr. Conacher, if he should sign it. He answered "sign it," and he (the prisoner) signed it. It was done for the purpose of insuring Mr. Hebblethwaite his money. At the time the affair was first mentioned he objected to the thing so strongly that Mr. Hebblethwaite was obliged to let Mr. Conacher stay in; but the agreement was not what he and Mr. Conacher expected it would be. He (the prisoner) signed it, thinking that as Mr. Conacher was staying in it would be all right, for he might draw some money, and then in a while they could pay off, and do without Mr. Hebblethwaite; but Mr. Conacher had not been benefited at all, for he had not been allowed to draw a single halfpenny.

This concluded the case, and the magistrates consulted together, when they decided to fine the prisoner £5, with expenses.

CLERKENWELL.—THE ORGAN-GRINDING NUISANCE.—IMPORTANT DECISION.—A stout, hearty-looking Italian fellow, an organ-grinder, residing in the neighbourhood of Saffron-hill, was charged before Mr. Tyrwhitt with playing an organ, to the annoyance of Mr. S. Bishop, a gentleman and calculator, residing at 14, Mabledon-place, St. Pancras.

The prosecutor stated that last night, about eight o'clock, he was disturbed while making some calculations by the defendant grinding an organ. He went out and found him playing in front of No. 5; and upon asking him to go away, and telling him that if he did not he should give him into custody, he at once desisted; but when the ladies at No. 5 told him to go on, and that they would see him paid, he refused to go away, and was then given into custody. The clergyman, who also resides in the same house, complained of the noise and nuisance caused by the organ-grinders. He was at present engaged in making calculations in connexion with the Metropolitan sewage question.

Mr. Tyrwhitt inquired if the complainant was a housekeeper or a lodger.

Mr. Bishop replied that the landlady of the house was a widow.

Mr. Tyrwhitt said that the Police Act, 2nd and 3rd Vict. c. 47, s. 53, which related to street musicians, and required them to depart when desired so to do, referred only to householders. The words were as follows:—

"It shall be lawful for any housekeeper within the metropolitan police district, personally, or by his servant, or by any police-constable, to require any street musician to depart from the neighbourhood of the house of such householder, on account of the illness of any inmate of such house, or for other reasonable causes; and every person who shall sound or play upon any musical instrument, in any thoroughfare near any house, after being so required to depart, shall be liable to a penalty of not more than forty shillings." According to the Act of Parliament, the meaning of the word "housekeeper" could mean nothing more than landlord. Dr. Johnson's meaning of the word was "master of the family," which he took to mean the landlord of the house. The defendant was entitled to the benefit of the landlady not having spoken to him. It happened to be the law, of which the defendant would have the full benefit, that the housekeeper, instead of the lodger, must complain; but he could rest assured that, if these cases were made out, he would inflict the full penalty of forty shillings. These organ-grinders were brought over here by a parcel of hard-hearted fellows, who drove the poor people out of their homes, and sold them as slaves here to annoy us. The padrone who hired these men, and who made a fortune out of them, ought to pay the fine. Another curious point in this case was, that the ladies at No. 5 had asked the man to play his organ. He had no hesitation in saying that a person who had sickness in his house, or wanted quietness for the purposes of study, had a perfect right to object to noises in his neighbourhood, notwithstanding that other persons might prefer them. That point would never avail with him, for a foolish or ill-natured neighbour,

just for the purpose of annoyance, would ask the organ-grinder to stop. If they wanted music, they had better follow it to where it could be played without annoyance. The defendant would now be discharged, but he had better be careful how he was brought there again, for on the next occasion he might be charged by the proper person.

The parties then left the court.

HADEL'S JUDAS MACCABEUS.*

Judas Maccabæus is said to have been composed at the instance of Frederick, Prince of Wales, the father of George III., to celebrate the victory of his brother, William, Duke of Cumberland, over Charles Edward, the Pretender, at the battle of Culloden, on the 16th of April, 1746. The *libretto* was written by Dr. Thomas Morell, a clergyman, secretary to the Society of Antiquaries, and author of several other works set to music by Handel. The first edition of the book of words has the following dedication:—

"To His Royal Highness Prince William, Duke of Cumberland, this faint portraiture of a truly wise, valiant, and virtuous commander, as to the possessor of the like noble qualities, is with most profound respect and veneration inscribed, by His Royal Highness's most obedient and most devoted servant,
THE AUTHOR."

The subject, which was suggested by Handel himself, is founded on the accounts given of the exploits of the great Jewish deliverer in the two books of the Maccabees and the twelfth book of Josephus's *Antiquities* of the Jews. The author has, however, in some respects slightly deviated from historical accuracy, in order the better to portray the character of his hero.

The words of the *Messiah* and *Israel in Egypt* consist simply of passages of Scripture, chosen for the purpose of illustrating a particular subject, but put together without any dramatic form or impersonation of character. This model, however, is an exceptional one, being followed in none of Handel's oratorios except these two. All the others, *Judas Maccabæus* included, are "Sacred Dramas," written in verse, with a regularly designed story, and a proper list of *dramatis personæ*, whose characters are individually sustained throughout the work. A glance at the history of the oratorio generally will shew that this latter is really the original and normal form for compositions of the kind.

At a very remote period, it appears to have been the custom in Italy to perform representations of religious tales, or, as they were called, "Mysteries," or "Moralities;" and, in 1264, a society was founded at Rome for the purpose of acting, or representing, in Passion Week, the sufferings of our Lord;—a custom which long continued there. These mysteries were introduced into Cis-Alpine Europe in the fourteenth century. We have evidence that in 1378 the ecclesiastics and scholars of St. Paul's School exhibited similar representations in England, and at the time of the Reformation they were made such use of for polemical controversies that an Act of Parliament was passed, in the 24th year of Henry the Eighth's reign, to prohibit the acting or singing of anything in them contrary to the established religion.

The manner of performance consisted chiefly of declamation; but incidental airs, choruses, and *laudi*, or hymns, formed an important feature in them; and sometimes there was playing on instruments between the parts. Towards the end of the sixteenth century they began to take a more definite form. In 1558, San Felippo Neri founded a religious society which met in a certain "Oratorio" (the Italian word for an oratory, or place of prayer) at Rome, and were hence called *La Congregazione dell' Oratorio*. It was customary at these meetings to represent mysteries of the kind above described; and, in order to render them more interesting, San Felippo conceived the idea of getting some sacred story or event from Scripture written in verse, and set to music by one of the best musicians of the time. The excellence of these performances brought the Oratory into such repute, that the audiences increased daily, and in process of time the form of composition thus introduced became so identified with the society and the place as to receive the name of "Oratorio," which, as an equivalent for "Sacred Drama," has been handed down to these days. It is scarcely necessary to say that the term is as inappropriate as it would be to call a play a theatre, or a

* By W. Pole.

mass a church; but, such as it is, it has now become legitimized in every European language.

A work of this kind, composed as early as 1600, by Emilia del Cavaliere, and performed at Rome in the same year, has been preserved, and is remarkable as containing the first germ of what is now the chief distinguishing feature of the musical drama—namely, recitative. As music generally improved, the sacred compositions progressed also, both in number and merit. Towards the end of the seventeenth century, oratorios became as numerous in Italy as operas, and Handel, who was there early in the eighteenth, doubtless at once perceived the capabilities of the new form of composition, and treasured it up for use at a future day. An opportunity of introducing it occurred soon after his arrival in England. In 1718, he entered the service of the Duke of Chandos, as *Kapellmeister*, and two years afterwards composed his first oratorio, *Esther*, which, however, for some reason or other, was laid by till 1732, when it was first performed publicly at the King's Theatre in the Haymarket, in the presence of His Majesty George II. That year is therefore the date of a great event in our musical history. Hitherto the English public had only known oratorios by name: they now, for the first time, heard a composition of this nature, and they shewed themselves immediately sensible of its excellences. It was the applause accorded to *Esther* that induced Handel to compose other oratorios; and here therefore is the source of these magnificent works, which will bear his glory, and contribute to that of Great Britain, to the end of time.

The text of *Judas Maccabeus* is, as we have before observed, in the form of a "Sacred Drama;" but the literary ability displayed in its construction is, unfortunately, but of a poor order—very unworthy of the quality of the music. Plot, in a dramatic sense of the word, there is none: the book consists merely of a series of scenes, embodying by turns the expression of national lamentation, military ardour, rejoicing after victory, and religious zeal; the whole clumsily put together, embarrassed by unskilful repetitions, deficient in poetic feeling, and expressed in versification sometimes little better than doggerel. The poverty of the *librettos* Handel had to set was almost proverbial. Dr. Burney says of one of them, satirising the rest, "There is something in many of these lines that seems entitled to the name of poetry;" and Handel was complimented, in his own time, on his skill in dealing with such poor material. "His compositions," says one contemporary poet, "can inspire life into the most senseless words;" and another adds, "His music is sure to talk to the purpose, whether the words do so or not." It is however indisputable that Handel was in reality very much influenced, not only by the general character of the subject he had to deal with, but also by the treatment of the scenes and the style of the diction. The simple mention of the *Messiah*, and *Israel*, in which his subjects were drawn from the fountain-head of sublimity, and his words from the noblest phraseology in our language, would afford sufficient proof of this; but it is amply evidenced also in the present oratorio. Where the scene lacks interest, or is unskilfully arranged, or where the diction is poor, the strength of the music flags; but whenever an important point, an elevated sentiment, or a good passage occurs, the great composer is himself again. A cursory examination will suffice to show that in nearly all the best pieces in a musical point of view, the character of the words is much above the average of the whole.

By the original manuscript of *Judas Maccabeus*, preserved in the Royal Library, it appears that the music was composed in the space of about a month, having been begun on the 9th of July, and finished on the 11th of August, 1746. It was the twelfth in order of Handel's nineteen English oratorios, and at the time he wrote it he was 61 years of age. It was first produced at Covent Garden Theatre, on the 1st of April, 1747, and was very successful. It ranked with *The Messiah* and *Samson* as the three most popular of his oratorios, and was indeed performed oftener during his lifetime than any other of his works:—*Judas* being produced 38 times; *The Messiah*, 34; and *Samson*, 30 times. On its thirteenth representation, the receipts amounted to £400. The political circumstances for which it was written favoured its reception, and it is said that the Jews supported it strongly, as representing an interesting episode in their national history.

The oratorio still preserves its popularity, being perhaps more in request at the present day than any other of Handel's, except *The Messiah*. This fact is not at first easy to explain, for though there is much fine music in *Judas*, it is on the whole less interest-

ing to the musician than several other oratorios much inferior to it in general estimation. Saying nothing of the greatest of all, *Israel in Egypt*, there is more predominance of what may be called great writing in *Solomon*, *Samson*, *Saul*, *Deborah*, *Josua*, and perhaps others, than in *Judas*: and yet many of these are comparatively unknown to the oratorio-going public. The preference given to the present work is probably due to the remarkable breadth, simplicity, and clearness of its music. It was written avowedly for a popular occasion, and it is obvious, if we examine the style of the most favourite pieces, such as "Pious orgies," "O Father," "Arm, arm, ye brave," "Disdainful of danger," "Hail, Judea," "Sound an alarm," "See the conquering hero comes," "Sing unto God," &c., that they are characterised by a simplicity of construction, and breadth of effect, which must have been purposely designed to render them easily appreciable to unlearned ears. The same characteristic of a broad, simple, telling style is observable also in *The Messiah*, and contributes, no doubt, essentially to its fame; but in that oratorio it has resulted from a very different motive on the part of the composer. In writing *The Messiah*, I believe that Handel exercised no deliberate intention to make the music popular, but simply gave himself up to the inspiration of his genius, prompted by the sublimity of the theme, and unfettered by any attempts at elaborate or learned writing; and hence in "The Sacred Oratorio" the simplicity of the music is combined with a dignity and grandeur peculiar to itself alone.

There is not, however, wanting, in *Judas*, food for the musician; it contains much that is admirable in art, as well as effective in style. Some of the choruses rank in every point of view among Handel's best compositions, particularly "Hear us, O Lord," "Fallen is the foe," "Sion now her head shall raise," and "We never will bow down." The latter, with its sublime profession of faith, is scarcely excelled by anything he has written.

There has not been much scope in this oratorio for dramatic definition of character, in which Handel has elsewhere so remarkably shewn his power. The part of Judas is the only one which has any importance or individuality, and his character is well delineated, in all the music allotted to him, as replete with manly energy and heroic enthusiasm. He sings tenor; all his pieces are good and effective, and some of them require a first-rate singer to render well. The other personages of the drama are quite subordinate, having no character at all; mere automata, in fact, set to deliver portions of the story in such voices as may be most convenient for the arrangement of the music. Simon, the brother of Judas, appears to bear something like a religious office, exhorting the people in priest-like bass; and there is a Jewish ambassador, Eupolemus, returning from Rome, who also sings the same part, but has only one recitative to deliver. The relief to the men's voices is given by an Israelitish woman and man, who both sing soprano;—an arrangement as regards the latter unusual in our day, but common enough in the time of Handel, who, as is well known, has made King Solomon a treble, in the oratorio of that name. The alto voice, which Handel was usually so fond of, is singularly neglected in the solo parts of *Judas*, there being only two recitatives for it, sung by Israelitish messengers, arriving incidentally with news from a distance.

The scoring of the oratorio is simple and clear, corresponding well with the general style of the music in other respects. There are only four vocal parts, except in one chorus, where the trebles are occasionally divided for the sake of particular contrapuntal effects. Handel's instrumentation comprises the usual string band, namely, two violins, viola, and bassi; with the addition of two oboes and two bassoons. In and after "Sound an alarm," but not before, two trumpets and drums are introduced; two horns and two flutes also appear in a few pieces. The side or military drum is played in the "March;" it is not in the score, but is known to have been so used in Handel's time, and probably by his direction.

M. Schelcher, author of "The Life of Handel," possesses a number of manuscript scores of Handel's works, which were used by the composer himself in conducting, and which are most valuable and instructive as containing many notes and directions, either by Handel or by his pupil and successor, Smith, to whom he bequeathed them. Through the courtesy of M. Schelcher, I have had the benefit of a reference to the copy of *Judas Maccabeus* belonging to this set, and have quoted it frequently as illustrating many points of interest in the oratorio.

The work will not be given on this occasion perfectly entire;

partly because of the long time it would take, but principally because the performance of the fifty solo pieces it contains would tax the principal singers beyond reasonable measure. The omissions consist chiefly of unaccompanied recitatives; but a few airs, considered as the least interesting, are also left out. These may be found in all the several editions of the music, and it will suffice here to enumerate them. They are—

IN PART I.

Two soprano airs and a duett in praise of liberty;—the one on the same subject with violoncello being retained. It is very doubtful whether all four of these pieces were ever intended to be performed together.

Tenor song for Judas, "No unhallowed desire," a bold bravura air, with an accompaniment for the whole band in octaves.

IN PART II.

Soprano air in praise of Judas, "So rapid thy course is."

Bass air, "With pious hearts," of an expressive, religious character.

IN PART III.

Tenor air for Judas, "With honour let desert be crowned," a tribute to the valour of his brother Eleazar, killed in battle. The song is in the key of A minor, and has a singular trumpet obbligato accompaniment, played by putting the instrument in D major.

Provincial.

BIRMINGHAM.—Mr. F. E. Bache's concert took place at Dee's Assembly Room on Thursday evening, August 5th, and was well attended. The harmonic treat presented on the occasion was one of a very high order. The concert commenced with Mozart's trio in E flat, for violin, viola, and pianoforte, by Messrs. Lawrence, Roberts, and G. Russell, and was performed with steadiness and precision. The first of Mr. Bache's works presented on the occasion was an *andante* and *rondo polonaise*, for pianoforte, with orchestral accompaniments—a charming work, full of freshness, and one which displayed a remarkable aptitude for instrumental scoring, the parts being felicitously assigned to the various instruments. The *morceau de concert* was another elegant and characteristic specimen of musical writing. Two pianoforte solos, also by Mr. Bache, were played with remarkable clearness and taste by Mr. G. Russell. Miss Amelia Hill sang several MS. ballads by the *bénéficiaire*, which were much admired by the audience, and the earnest and undivided attention given must have convinced Mr. Bache how thoroughly his compositions were appreciated. We regret to say he was unable to perform the pianoforte solo which he had allotted to himself, being too unwell to do so.

BRIGHTON.—THEATRE ROYAL.—Mr. Nye Chart may be said to have made a very successful commencement with the excellent company he has brought together this season.

On Monday and Tuesday was performed *Fraud and its Victims*, in which Mr. Verner played with a discrimination which proved him to be an actor of no mean pretension. Our favourable opinion was fully confirmed on Wednesday, when he played Fouché in *Plot and Passion*. Miss Cicely Nott has appeared in *The Child of the Regiment*, with considerable success. Among other pieces, we have had *The Hunter of the Alps*, *Slasher and Crasher*, and *The Swiss Cottage*, with Mr. Nye Chart as Natz Tyk, which he played with much humour.

BRIDLINGTON QUAY.—The curiosity of our numerous visitors was excited by the announcement of a new entertainment from London, represented by Mr. W. H. Eburne and Miss Emmeline Martyn—and a goodly number assembled on Monday evening, the 2nd inst., in the Victoria Rooms, to witness it.

The production is one possessing a fair share of merit and originality, and would have been perfectly successful but for one little unforeseen accident. Miss Martyn's dresses were in her possession, and all in good taste; but, poor Mr. Eburne!—those unhappy railway people!—that unfortunate Pickford!—that bane of all professionals, the carrier!—had only forwarded part of the luggage, and the polygraphist was in a peculiarly perplexing predicament. Mr. Eburne, however, made his apologies, read his telegrams, and promised his best endeavours to manage the

"disguises," which the audience were kind enough to accept, and, although their good nature was rather severely taxed—the "disguises" proving far short of what they were intended to be—the performance passed off agreeably.

GLASGOW.—The following letter, dated "Paris, August 3," is from a correspondent of the *Glasgow Herald*:—

Last week I expressed a hope that Scottish talent would carry off high honours at the Conservatoire of Music, and I have now the pleasure of informing you that the highest of these honours—the first vocal prize—was yesterday won by a young lady from Glasgow, Miss Augusta Thomson, who, after only two years' study, and in the face of most formidable competition, has thus been pronounced the "sweetest songster in the grove" of young France. The jury awarding the prizes is formed of the celebrated composers, Auber, Halévy, Ambroise Thomas, Caraffa, &c., assisted by M. Mounay, the government commissioner. Last year the first prize was divided among three competitors; but this time the judges recognized the eminent superiority of Miss Thomson, by awarding her a *sole first prize*, which I need not say was well and honourably merited. The voice of this young lady is a soprano of magnificent volume, and of unrivalled purity and flexibility. The *morceau* chosen for her trial was the beautiful *scena* from *The Huguenots*, "O beau pays de la Touraine!" which contains such an accumulation of musical difficulties that very few vocalists dare to attack it. It was executed by our young Scotchwoman with a brilliance and grace which called forth universal plaudits from an assembly of the keenest musical judges in Europe. The first prize for tenor was gained by M. Hayet, another pupil of the eminent professor, M. Reval, whose *élèves* have thus gained the first two vocal prizes in the Conservatoire.

HEMEL HEMPSTEAD.—A concert was given at the Town-hall on Wednesday evening, by Miss Hales, late of the Royal Academy, and was attended with considerable success, being extensively patronized by the gentry of the neighbourhood. The hall was prettily decorated with flowers and evergreens, and was completely filled.

The artists taking part on the occasion were Mrs. L. Haynes, Mrs. Paget, Mr. Wilbye Cooper, Mr. Paget, Miss Hales, and Mr. G. Case. Mrs. L. Haynes sang the air "Qui sola" with considerable taste and expression; and in the second part she gave a *Polacca* in a very pleasing and effective style, gaining an encore for both these pieces. She also sang in the "Miserere" *scena* from *Il Trovatore*, which was much admired and encored. Two songs were given by Mr. Wilbye Cooper in his usual chaste and finished manner—"The flow'et's message to the sun" and "Tell me, Mary, how to woo thee." In the latter his fine tenor voice was heard to great advantage; and the encore which was demanded was as unanimous as it was well merited. An air of Marras's, "O vago fior," was well sung by Mrs. Paget, who also contributed another song, "I cannot mind my wheel," and joined her husband in singing Parry's comic "A B C" duett, in which they afforded the audience much amusement. Mr. Paget's songs were "The Haymakers" and "The Basque Muleteer," both of which he sang with considerable vigour and effect. Of the fair *bénéficiaire* herself, we are pleased to record that she created the most favourable impression. She performed three pianoforte solos—"Les Patineurs," "Home, sweet home," and "L'Alliance;" and also took part in a duett with Mr. Case, for piano and concertina, on airs from *La Fille du Régiment*. Her playing gave signs of much promise and careful cultivation, and displayed a considerable amount of taste and skill. She also exhibited her talents as a vocalist, by singing, in a very pleasing style, Balfe's song, "The green trees whispered." Mr. G. Case conducted, and also performed some marvels upon the concertina, in the shape of two solos, which were greatly admired.

MACCLESFIELD.—THEATRE ROYAL.—On Monday, the 2nd of August, the Metropolitan English Opera Company opened this theatre with *Il Trovatore*, on which occasion the house was crowded, and the same amount of success has attended each successive representation. Of the principal artists—Miss Lanza, Mr. Henry Manley, and Mr. Hamilton Braham—we can speak in favourable terms: they are evidently experienced vocalists and performers, and have created a favourable impression here. The minor parts have been very ably sustained by Mrs. Henry Manley, Miss Ellen Hodson, and Mr. J. Manley—the whole being under the direction of Mr. Bridgeman.

SOUTHAMPTON.—THEATRE ROYAL.—The English Opera Company, under the direction of Mr. J. H. Tully, of the Theatre Royal Drury Lane, has been performing here with great success. Operas by Verdi, Bellini, Donizetti, &c., have been

given—the principal characters by Miss Dyer, Mr. Henry Haigh, and Mr. E. Rosenthal. Miss Dyer's voice, which is naturally flexible, has been well cultivated, and she sustains the parts allotted to her as *prima donna* with considerable taste and judgment. The *primo tenore*, Mr. Henry Haigh, by his careful singing and impersonation of the characters in his rôle, has created a very favourable impression with the audiences; and Mr. E. Rosenthal has been equally fortunate—the easy and judicious manner of delivering his music, combined with his natural acting, contributing in no small degree to the general effective character of the performances.

WELLS.—The Harmonic Society gave an excellent concert on Monday evening last, at the Town-hall, on which occasion Mr. Isaac, King's Scholar and Assistant Professor at the Royal Academy of Music, kindly rendered his valuable assistance. His performance on the violin called forth great applause from a delighted audience. The programme comprised selections from Handel, Sir H. Bishop, Webbe, Auber, Rossini, &c., and was sustained by the society in a most admirable manner. The choristers of the cathedral also lent their valuable assistance.

ORGAN

ORGAN FOR CHRIST CHURCH, DEMERARA.—The following is a list of the stops, &c., in the new organ recently built by Mr. Willis, for this church:—

GREAT ORGAN, CC to F.

Open diapason	8 feet.	Twelfth	3 feet.
Dulciana	8 "	Fifteenth	2 "
Stopped diapason (metal flute)		Sesquialtera, 3 ranks.	
harmonique, treble)	8 "	Trumpet	8 "
Principal	4 "	Clarion	4 "
Flute harmonique	4 "	Clarinet	8 "

SWELL, CC to F.

Double diapason	16 feet.	Fifteenth	2 feet.
Open diapason	8 "	Trumpet	8 "
Stopped diapason	8 "	Clarion	4 "
Principal	8 "		

PEDAL, CCC to F.

Open diapason (wood)	16 feet.
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Four composition pedals.

Except that a little more pedal organ would have been desirable, this is about as complete an instrument as could be desired for all ordinary purposes, with two rows of keys. A delay in the shipment, the church not being quite ready to receive the organ, afforded opportunity for several performances to take place. The exhibitors were Mr. J. T. Cooper, and Mr. Hallett Sheppard. The former gentleman's steady playing of Bach's A minor fugue was a noticeable feature. With the tone of the organ we were much pleased. If it were necessary to particularize stops where all appeared excellent, we should select the stopped diapason and *flute harmonique* in the great organ. A praiseworthy attention appears to be now devoted by our builders generally to this class of stop.

Reviews.

COMPLINE HYMN, FOR FOUR VOICES. By B. JOESBURY. (Novello.)

"SALVE REGINA." (Ditto.)

This "Compline" Hymn, which embraces "Te lucis ante terminum" and "Alma Redemptoris," does not appear to be the work of a musician, since the connexion between the first and second bars of the introductory symphony displays a glaring case of consecutive fifths. The composition is otherwise innocent, and calls for no remark, except that a little variety in vocal effect, for a composition of such brevity, has been provided, there being short solos for either soprano or tenor, trios for alto, tenor, and bass, and *tutti* passages for the entire quartett.

"Salve regina" is another piece of innocent simplicity. There are but two accidentals in four pages, and as there is no imitative or fugal passage introduced, and no originality of idea, it may readily be imagined that the effect is rather monotonous.

CHRISTABEL. NOCTURNE POUR PIANO. PAR J. H. BEKKER. (Jewell.)

This is superior to the ordinary run of *nocturnes*, though we consider it still too florid a composition to be so designated. We praise it merely as a *morceau de salon*, it being written with consistency, and containing, at page 3, some elegant *arpeggio* embellishments of the subject, which would seem to argue that the composer is capable of writing effective pianoforte music. We do not remember to have before seen his name.

THE EVENING BELL. VOCAL DUETT. BY FREDERICK SHRIVALL.

The music of this duett is quiet, and, so far, befitting the words. But there has been a bad fitment in one sentence, whereby the singer is made to lay a stress upon the first syllable of the word "pursuits" in the following line:—

To summon the thoughts from the pursuits of time.

We are sorry to admit that precedent may be found for this peculiarity of accentuation. In his English adaptation of Mendelssohn's *Son and Stranger*, Mr. Chorley has allowed the last syllable of "festival" to fall upon a dotted and emphasized note, which has an effect rather ridiculous than euphonious, and we might take up a handful of Balfe's operas in which the same absurdity has been repeatedly perpetrated; but because these worthies make owls of themselves, there is no reason that other people should go and do likewise.

The solo for the second voice requires almost the same compass as that for the *prima voce*. This is a mistake, in a duett of a decidedly drawing-room character.

SPRING TIME. DUETT BY J. DURRNER. (Mills.)

A very charming duett for soprano voices. It is not nearly so original as many compositions by Mr. Durrner which we have seen; indeed it reminds one very excessively of Mendelssohn's "Season of pleasures," one of his four-part songs on the same subject. It is, however, cleverly written. The experienced hand is particularly evident as early as the sixth bar, where the vocal *hiatus* is filled up with a phrase for the accompaniment, which, brief and simple as it is, indicates a talent and care which is worthy of note and imitation. The loose and thoughtless way in which too many compositions are now put together is very shocking, and we feel bound to call especial attention to the exceptions.

GRAND FANTASIA ON "HOME, SWEET HOME." BY BENNETT GILBERT. (Jewell.)

The first two pages, which have nothing to do with "Home, sweet home," are the best. The arrangement of the air is quite absurd. The variations are brilliant enough, but are rather commonplace. In the original strains which are here and there introduced, Mr. Gilbert appears to be much more at home.

We ought not to pass over the novel idea of writing chorus parts to accompany the *coda*, which is rather felicitous: but it could only have been quite properly carried out by making the instrumental portion soft throughout, which would have admitted of the voices singing the song softly, as it should be sung. The *crescendos* and *fortissimos* in such a case are out of character.

OUR SCRAP BOOK.

ROUBILLAC AND GOLDSMITH.—The mention of a statue of Roubillac having just been made a present by a nobleman, reminds Mr. Edward Westall "of a story about that sculptor. He is said to have 'sld' Goldsmith in a remarkable manner. The vanity of Goldsmith led him to boast that he was an accomplished musician, whereas he played the flute by ear only. One day Roubillac, who suspected this, professed himself so delighted with something Goldsmith had played that he wished to write it down. Goldsmith was delighted, and paper was sent for and regularly scored, when the poet played and the sculptor scribbled. But the latter, pretending to be serious, wrote mere random notes, which had nothing to do with the air. When they had done, Goldsmith looked gravely over the paper, and declared that it was very correct."—*Literary Gazette*.

Musical Announcements.

(Continued.)

DURHAM CATHEDRAL.

THE APPOINTMENT of a COUNTER-TENOR SINGER to the vacant place in Durham Cathedral will be made on Tuesday, the 25th day of September next.

The trial will take place on the Thursday, Friday, and Saturday of the preceding week, immediately after morning service.

All applications and testimonials must be sent in, addressed to Mr. Edward Peele, Registrar to the Dean and Chapter of Durham, at his Office in the College, Durham, on or before Friday, the 3rd day of September next.

The travelling expenses of the Candidates, who shall be summoned to the trial, will be paid by the Dean and Chapter.

College, Durham, July 31, 1858.

ST. MICHAEL'S COLLEGE,

Tenbury, Worcestershire.

ONE CHORISTER and TWO PROBATIONERS are REQUIRED. The chorister will receive his board, lodging, and education free. The probationers will be required to pay at the rate of £30 per annum till vacancies occur on the foundation, when, if sufficiently skilled in music, they will be elected choristers.

Candidates for the above will be required to attend at Fligh's Organ Manufactory, 36a, St. Martin's-lane, Charing-cross, on Tuesday, the 17th August, at 12 o'clock.

There are a few vacancies for boarders. Terms, £100 a-year, paid half-yearly in advance. For further particulars apply to the Rev. C. J. HEARTLEY, Head Master, residing (pro tem.) at 18, Military Knights' College, Windsor.

Musical Publications.

BIRMINGHAM, HEREFORD, AND LEEDS MUSICAL FESTIVALS.

Handel's Messiah, 1s. 4d.; Israel in Egypt, 2s.; Aida and Galata, 2s.; Dettingen Te Deum, &c. (142 pages), 2s.; Haydn's Creation, 2s.; and Seasons, 2s.; Mount of Olives (Beethoven), 2s.; Stabat Mater (Rossini), 2s.; Beethoven's Service in C, 2s.

Robert Cocks and Co.'s Original 2s. HAND-BOOKS FOR THE ORATORIOS. Specimen pages of 21 works, gratis and postage free.

London: ROBERT COCKS AND CO., New Burlington-street.

HAMILTON'S Modern Instructions for the Pianoforte. Re-edited by the Great Czerny. 185th Edition. 4s.

"We are informed that the sale is frequently 500 copies weekly, and, like Aaron's rod, that it has devalued all inferior productions. No one, therefore, need be under any doubt as to which is the best."—The Bookseller, June 24.

Hamilton's Dictionary of 3,500 Musical Terms, 5th Edition, 1s.; Clarke's Catechism, 51st Edition, 1s.

MUSICAL NOVELTIES, gratis and postage free.—Large LIST of the most recent PUBLICATIONS, vocal, instrumental, theoretical, &c.

London: ROBERT COCKS AND CO., New Burlington-street, W.

New Song. Price Half-a-Crown.

WHEN MY LOVE SIGHS I HEAR.

Words and music by NECTARINE SUNNYSIDE, Esq.

Author of "I too, am seventeen mamma!"
CRAMER, BEALE, and Co., 201, Regent-street.

Miscellaneous.

HOLLOWAY'S OINTMENT & PILLS.

Bad legs, bad breasts, ulcers, abscesses, cancers, wounds, and sores of all kinds may be thoroughly healed by the application of this Ointment to the parts affected, after they have been duly fomented or washed with warm water. The discharge is not checked at once, for such sudden check must, of course, be always dangerous. Nature is the noblest of physicians, and must not be opposed, but seconded. All sores are for a time the safety valves of the constitution, and should not be closed or healed until they assume a healthier character under the action of this powerful Ointment, assisted by a course of the Pills, which assist and purify the depraved humours of the body.

Musical Instruments.

FOR SALE, an ORGAN, suitable for a moderate sized church or chapel, in elegant gothic case of Risa oak, with two rows of keys, and an octave and a half of pedals. The great organ consists of the following stops, viz.: open diapason, stopped diapason, principal, dulciana, dulciana, principal, and cromorne. The swell, of open diapason, stopped diapason, principal, twelfth, fifteenth, and trumpet. In excellent condition. Price £150.

Apply to Mr. Henry Willis, organ-builder, 119, Albany-street, Regent's-park, London.

To the Music Trade and Profession.

THE LARGEST and CHEAPEST STOCK of SECOND HAND PIANOFORTES by Broadwood, Collard, Allison, Oetzmann, Ganse, and Tomkison, are to be had at Messrs. Kelly and Co.'s, 11, Charles-street, Middlesex Hospital. Harps by Erard, Erat, &c. Second-hand Organs, &c. Pianoforte Tuners and Repairers provided. Valuations effected, and every class of business connected with the Musical Profession negotiated.

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begs to call attention to his superior ENGLISH HARMONIUMS (manufactured under his own inspection), in elegant fancy wood cases, of superior tone and finish. Also, a well-selected Stock of Messrs. Alexander and Co.'s celebrated French Instruments, imported direct. From £3 to £34 each. For descriptions free within 100 miles, if prepaid orders.—Dépôt, 135, High Holborn, W.C.; Manufactory, St. James's-road, Liverpool-road, Islington, N.

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ROCK CHIDLEY begs to inform the public he is now making very superior double-action instruments, from £1 10s. to £10 10s. each, cases included. The last-named instruments are in ebony, highly finished, and are patronized by the principal professors. All warranted to give the greatest satisfaction, and sent carriage free within 100 miles, if prepaid orders. Dépôt, 135, High Holborn, W.C.; Manufactory, St. James's-road, Liverpool-road, Islington, N.

THE IMPROVED HARMONIUM.

MR. W. E. EVANS, inventor of the English Harmonium (Exhibited in London in 1844), calls attention to the Improvements he has lately made in this Instrument. The subjoined Testimonial from Professor Bennett is one of the many he has received from eminent Professors:—

15, Russell-place, Fitzroy-square,
March 8th, 1858.

DEAR SIR,—I have the greatest pleasure in giving you my opinion upon your Improved Harmonium. The Instrument you left with me I enjoyed playing on extremely, and several professional friends who saw and heard it at my house, agreed with me entirely in considering your improvements very striking and valuable. I must confess that I had before entertained some prejudice against this class of Instrument, from its monotonous character, but which you have now completely removed.

I am, dear Sir,

Yours very truly,

WILLIAM STEERDALE BENNETT.

Mr. W. E. Evans, Sheffield.

Exhibitions, &c.

The GREAT EASTERN STEAM SHIP.

One Shilling Day.—Admission on Mondays, 1s.; on all other days (Sundays excepted), 2s. 6d. each person.
JOHN YATES, Secretary.

CREMORNE, daily at 3, One Shilling.

Sax-Horn Band, Fillis' Family, Rope performances, and various Alfreco amusements, vocal and instrumental concert, ballet, entitled the Rendezvous, dancing on the crystal platform, Royal Marionettes, cirque oriental, fireworks, &c. Open on Sundays for promenade. Table d'hôte at 6, 2s. 6d., each. Secure in flames.—Christoforo Buono Core, the Italian Salamander's extraordinary fire-proof test, takes place every evening in the Ashburnham ground of Cremorne after the fireworks, at which time he invites the scientific man and the general public to witness the proof he gives of his assertion "that life and action can be maintained without injury or interference in the midst of fire."

Admission, 1s.

23 AU 58

THE LEVIATHAN PLATFORM

AT Highbury Barn is NOW OPEN. Admission, One Shilling—before 7 o'clock, Sixpence. Conductor, — MR. GRATTAN COOKE.

M.C., MR. J. BLAND.

Open on Sundays by Refreshment Ticket, 6d.

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Every Monday and Saturday. Rosherville is the place to spend a happy day; amusements elegant, entertaining, and endless. Admission 6d. Fete days, after 4 o'clock, 1s. Promenades on Sundays. Trains, North London, Fenchurch-street to Tilbury and North Kent Railway. All steam-boats call at the Rosherville-pier.

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(under the Direction of Mr. Duffell), OPEN EVERY EVENING (Sundays excepted), wet or dry. Immense Attractions. Admission, 1s.

Notice.—Open on Sundays for Promenade at 5 o'clock: admission (by refreshment ticket), 6d.

Zoological Gardens, Regent's Park

are open daily, except on Sunday. Admission, 1s.; Monday, 6d. Among the recent additions to the menagerie are the Mooriks from New Ireland, and a magnificent Leopard, from Morocco. The band of the Royal Horse Guards will perform by permission of Colonel the Hon. C. Forester, every Saturday at 4 p.m.

GREAT GLOBE.

Pekin, Ningpo, and the Peiho, with the Diorama of the War in China, at 2 and 7 o'clock; also the Indian Dioramas.—Great Globe, Leicester-square. Open from 10 a.m. till 10 p.m. Admission to the whole building, 1s.

Theatrical Announcements.

ROYAL PRINCESS'S THEATRE.

THIS EVENING, DYING FOR LOVE, and THE MERCHANT OF VENICE. On Monday, Dying for Love; and the Merchant of Venice. On Tuesday, Dying for Love; and the Merchant of Venice. On Wednesday, Dying for Love; and the Merchant of Venice. On Thursday, Dying for Love; and the Merchant of Venice.

ROYAL OLYMPIC THEATRE.

Dramatic College.—The public is respectfully informed that Messrs. Robson and Emden, the lessees, having kindly offered the use of the Theatre, and the whole Company having generously offered their services, a BENEFIT IN AID OF THE FUNDS OF THE DRAMATIC COLLEGE, for Founding Homes for Aged and Infirm Actors and Actresses, and Providing Maintenance and Education for Children of Actors, will take place on Saturday, the 21st inst. The performance will consist of A DOUBTFUL VICTORY, HUSH MONEY, THE WANDERING MINSTREL; with other attractions to be hereafter announced. Private boxes and stalls may be had on application to Mr. Sams, Royal Library, 1, St. James's-street, and at the theatre.

ROYAL STRAND THEATRE.

Sixth Night at this theatre of Planche's admired comedy of COURT FAVOUR, produced with entirely new costumes and appointments, in which Miss Marie Wilton and Mr. Emery will appear.

ROYAL LYCEUM THEATRE.

MR. GEORGE WEBSTER begs to announce to his friends and the public that his BENEFIT will take place on Monday next at the above theatre, when will be represented THE LADY OF LYONS. Claude Melnotte, Mr. Leigh Murray; Pauline, Mrs. Charles Young. To be followed by a Farce, supported by Mr. Henry Widdicombe and Mr. George Webster. Mr. and Mrs. Howard Paul will kindly deliver a portion of their entertainment, Patchwork. And a variety of other Entertainments. Box-office open from 11 to 5.

ROYAL LYCEUM THEATRE.

Last night of STILL WATERS RUN DEEP, in which Mr. Leigh Murray has made a decided hit as John Mildmay. Last night of Mr. Widdicombe.

Printed by A. D. MILLS, at 11, Crane-court, Fleet-street, in the Parish of St. Dunstan-in-the-West, in the City of London; and Published by JOHN SMITH, at 11, Crane-court, Fleet-street, London.—SATURDAY, August 14, 1858.